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To Book Readers

To Book Writers

THE STORY PRESS

In association with

J. B. LIPPINCOTT COMPANY

is happy to announce that effective December 1, 1939, STORY PRESS books will be published under the joint imprint of The Story Press and J. B. Lippincott Company, of Philadelphia.

¶ The association of what is one of publishing's youngest imprints, The Story Press, with one of the oldest publishing houses in the United States, the J. B. Lippincott Company, will continue

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THE STORY PRESS

the tradition of producing only books of outstanding merit which deserve the attention of a discerning public.

¶ Functioning in close association with J. B. Lippincott Company, which has been noted for a distinguished publishing policy for more than a century, special consideration will be given to the work of talented unknown writers who have not yet had books published, and through The Story Press and Lippincott joint imprint, the editors of STORY will continue to extend to the wider front of book publishing the same pioneering effort to discover hidden talent which has marked their past nine years in the field of the short story.

¶ The Story Press, which in its previous association has already given to literature-lovers such important authors as Ignazio Silone, Eric Knight, Jerome Frank, Charles Cooke, Richard Wright and others now widely recognized, plans with Lippincott an even more effective publishing policy toward literary material in keeping with the growth of The Story Press. All books selected, whether fiction or non-fiction, by known or unknown authors, will be works of such value that when issued under the double imprint of The Story Press and Lippincott, that imprint will be a seal of merit recognizable as such by authors and readers alike.

¶ Whit Burnett and Martha Foley, editors of STORY, will continue to edit the books for The Story Press. They will extend to authors the same personal encouragement, criticism and help which have characterized their work in the field of the American short story. Co-operating with them, just as eager for new writers of significance, are the editors of Lippincott, headed by J. Jefferson Jones who first published Sherwood Anderson, Ernest Boyd, Willard Huntington Wright, and Rupert Brooke and many others.

¶ All books issued under the joint imprint of The Story Press and J. B. Lippincott Company will receive the benefit of Lippincott's splendid facilities for wide distribution and sales. Lippincott's offices are maintained not only in Philadelphia but in New York, Chicago, Toronto, Montreal and London.

¶ All manuscripts for the joint imprint of The Story Press-J. B. Lippincott Company, should be addressed to The Story Press, 432 Fourth Avenue, New York, N. Y.

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of Distinguished Books

J. B. LIPPINCOTT COMPANY

SINCE 1792

END PAGES

THE PAN-ROMANTIC REVOLUTION IN FRANCE

by

EUGENE JOLAS

I AM in a small Iowa town, far away from the Babylonian cities, and I feel the pulse-beat of America again. Indian summer celebrates its festival. At the edge of the town the cornfields wave their tawny tassels, and as I walk past them, I hear a rustling like soft organ music. Husking time is here. The red farmhouses dot the landscape where the Guernseys crop in primitive peace. The elms and oaks sweep their leaves across the meadows in a rain of gold. In the town little boys burn the multi-colored relics, and at dusk there is an acrid smell in the air from hundreds of bonfires that blaze scarlet into the crepuscular sky. From time to time I listen to the rumble of the Sunset Special. The streamliner rides toward the Far West. The locomotive screams a long, melancholy greeting to the town as it roars past. Then there is silence once more.

Here in this midwest pastorale I sense the romanticism of the American earth. How often, in my European migrations, did I hear the call of this world that I always associated with the Whitmanesque dream. From the vantage point of Europe the America I had known as an immigrant became a visionary continent. I called it *America Romantica.* I thought of it as a crucible where the fusion of the races solved the problem of the Occident which is still in its never-ending epileptic convulsions. I thought of it as a frontierless universe in which the political union coincided with the linguistic union. It was the Super-Occident to me, a chimerical conceit that spelled liberation from the tragedy of history.

Europe is far away now. Yet try as I may, I cannot shake off a consciousness of the ancestral continent. In the tranquillity of this black loam I cannot shake off the apocalyptic mood with which I left the land of my forebears a short while ago. I feel the fate of Europe in every fibre of my being. The peace of this autumnal landscape cannot demolish the sensation of apprehension which came to all of us in those last sultry August days in France.

I look at the midwest forests and prairies, and my thoughts wander involuntarily toward the Lorraine of my people, where three of my brothers are today fighting the Nazi tyranny on the Maginot Line. I see them in the trenches that go crisscross through the forests and meadows familiar to me since childhood days. I make comparisons between the American landscape and the European one. I find curious analogies in the silhouettes of the hills and the course of the rivers. I visit a little community of interracial Americans, and I think of a little border town overseas that is mentioned so often in the *communiqués* of the French War Office. It is now evacuated, and relatives and friends are refugees and migrants.

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